

FREE LIBRARY OF PHILADELPHIA, HADDINGTON BRANCH  
446 North 65th Street  
Philadelphia  
Philadelphia  
Pennsylvania

HABS PA-6753  
*PA-6753*

PHOTOGRAPHS

WRITTEN HISTORICAL AND DESCRIPTIVE DATA

HISTORIC AMERICAN BUILDINGS SURVEY  
National Park Service  
U.S. Department of the Interior  
1849 C Street NW  
Washington, DC 20240-0001

## HISTORIC AMERICAN BUILDINGS SURVEY

### FREE LIBRARY OF PHILADELPHIA, HADDINGTON BRANCH

HABS No. PA-6753

Location: 446 North 65<sup>th</sup> Street, Philadelphia, Philadelphia County, Pennsylvania

Present Owner: City of Philadelphia

Present Occupant: Free Library of Philadelphia

Present Use: branch library

Significance: Haddington was one of twenty-five branch libraries constructed between 1904 and 1930 for the Free Library of Philadelphia using a \$1.5 million grant from the Carnegie Corporation. Andrew Carnegie's public library construction grants were a major impetus for the growth of these institutions throughout the country. Philadelphia was second only to New York City in the size of its Carnegie grant and number of branch libraries constructed. Each jurisdiction receiving Carnegie library funds was responsible for providing a site and operating expenses equal to ten percent of the cost of construction. Prior to receiving the Carnegie funds in 1903, branch libraries of the Free Library of Philadelphia (founded 1891) were housed in a variety of preexisting structures. The Carnegie library construction campaign provided twenty-five purpose-built branch libraries for the City of Philadelphia, each designed within the ideal of efficient operation and using fashionable, but conservative, architectural forms and motifs.

Haddington was the eighteenth Carnegie branch library opened by the Free Library of Philadelphia. Plans for the structure were approved by the Free Library Board of Trustees Carnegie Fund Committee on April 4, 1913 and the branch opened to the public on December 3, 1915. The Haddington Branch was designed by the well-known Philadelphia architect Albert Kelsey in association with nationally prominent Philadelphia architect Paul Cret. It is perhaps the most stylistically inventive of the Colonial Revival branch libraries for its use of polychrome terra cotta in the monumental arch of the entrance pavilion. It was located on a corner lot donated by Alex Simpson, Jr.. At the time of opening it served a predominantly Italian-American neighborhood in West Philadelphia and the library is still a prominent architectural and

institutional presence in an area of two- and three-story residential structures.

## PART I. HISTORICAL INFORMATION

1. Date of erection: dedication plaque – 1913; opened December 3, 1915
2. Architect: Albert Kelsey and Paul Cret
3. Original and subsequent owners/uses: Free Library of Philadelphia branch library, 1915 to present.
4. Builder, contractor, suppliers: not available
5. Original plans and construction: Albert Kelsey designed the Haddington branch library during 1912 with Paul Cret and construction proceeded during 1913. Architectural drawings were published in *Architectural Record* (July 1916) and *Brickbuilder* (November 1913).
6. Alterations and additions: Historic photos indicate that the former branch library retains its original appearance on the exterior. The interior spaces are intact, with some changes to the shelving, lighting, and other interior fixtures.

### B. Historical Context:

During the nineteenth century, most libraries in the United States were private or available only to subscribers. Starting in the late nineteenth century, many cities began to found “free library” systems to provide educational material and services to a wider array of citizens, particularly the burgeoning immigrant population. The Free Library of Philadelphia was founded in 1891 and proceeded to establish a central library and a network of neighborhood branches. Despite ambitious goals, these branches remained rather modest affairs housed in rented space and utilizing mainly donated collections and volunteer staffing.

During this same period, the library construction philanthropy of wealthy industrialist Andrew Carnegie would have a profound effect on both the development of professional library standards and the evolution of the building type. In January 1903, the Free Library of Philadelphia received a \$1.5 million grant from Andrew Carnegie and the Carnegie Corporation to build thirty branch libraries.<sup>1</sup> Carnegie had been engaged in

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<sup>1</sup> While the original grant stipulated funding for 30 libraries at \$50,000 each, rising construction costs caused the number to be scaled back in 1918. For the remaining branches, the Carnegie funds provided only part of the construction cost with the city or neighborhood groups making up the difference. See letter from Librarian John Ashhurst to James Bertram, Secretary, Carnegie Corporation officially changing the total number of Carnegie branches to “25 or 26,” (11 October 1918), Carnegie Corporation Correspondence microfilm, Reel 25, Special Collections, Butler Library, Columbia University, New York.

library building philanthropy since 1886, but the program was expanded to jurisdictions outside of his personal and business spheres only in 1898. Carnegie library historian George Bobinski calls this later period the “wholesale phase” of Carnegie’s library philanthropy. From 1898 to 1919, Carnegie gave over \$39 million to 1,406 communities. The unprecedented scale of this effort contrasts with the “retail phase” between 1886 and 1898 when Carnegie donated \$1.8 million to six communities.<sup>2</sup> The \$1.5 million gift to Philadelphia’s fledgling free library system was quite generous. Only New York City built more branches using Carnegie funds; it received a \$5.2 million grant for sixty-six libraries in 1899. The next largest grants went to Baltimore and Cleveland; each city built fourteen libraries.<sup>3</sup>

In Philadelphia there was a delay while the various government agencies worked out a mechanism to legally accept and administer such unprecedented largesse. According to Bobinski, “the Pennsylvania State legislature had to approve an act authorizing the Philadelphia city council to enter into contracts with the trustees of the public library so that the arrangements necessary for receiving the Carnegie gift could be carried into effect.”<sup>4</sup> After a year of bureaucratic maneuvering, the state legislature finally passed the law enabling the city to officially accept the gift. The final step before the Free Library could proceed was an ordinance approving this arrangement passed by Mayor John Weaver in January 1904. John Thomson quickly sent a letter to James Bertram, Carnegie’s personal secretary and gatekeeper for the library philanthropy program, expressing his relief that the Free Library could move forward with branch construction:

I have the pleasure of informing you that I have this morning received from the Clerk of Councils official notice that the Mayor has signed the Ordinance accepting Mr. Carnegie’s splendid gift to the City of Philadelphia. The matter has been one of great anxiety. . . . Arrangements are on foot to accept 4 or 5 sites and it is hoped that the preliminary arrangements for locating the system of Branch Libraries, made possible by Mr. Carnegie’s munificence, will be put in active motion at once. . . . I think we shall be able very rapidly to show our appreciation of what Mr. Carnegie has put it in our power to do.<sup>5</sup>

The year-long delay in officially accepting the gift gave the Free Library time to quietly prepare to construct new branch buildings and move rapidly once approval came.

The Board of Trustees of the Free Library formed a Carnegie Fund Committee in March 1904 to oversee the details of an ambitious branch building effort. The committee included Board members Henry Edmunds, who was also President of the Board of

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<sup>2</sup> Bobinski 13-14.

<sup>3</sup> Bobinski 229, 231.

<sup>4</sup> Bobinski 44.

<sup>5</sup> Letter, John Thomson to James Bertram (13 January 1904), Carnegie Corporation Correspondence microfilm, Reel 25, Special Collections, Butler Library, Columbia University, New York.

Education, Thomas Montgomery, who served as head of the state library in Harrisburg, and local insurance executive Samuel Shipley. There does not appear to have been anyone on the committee or the board with architectural training, although Edmunds' son Franklin Davenport Edmunds was a young local architect. He worked in association with other architects on the Lehigh Avenue and Manayunk Branches, but there is no record of him or another architect acting as an official advisor to the committee.

In response to a request from the Carnegie Fund Committee for instructions on how to select architects, the Board of Trustees implemented an ad hoc system. They sought to avoid the expense and complication of holding competitions so instead proposed to appoint architects as branch sites were chosen. Selection seems to have been based on reputation and personal contacts, with some architects asking to be considered as work on the branches proceeded. The written record is thin on this point, but it is apparent that librarian John Thomson and assistant librarian John Ashhurst were instrumental in this process. John Thomson served as secretary of the Carnegie Fund Committee and the Free Library's leading staff member on all matters. Ashhurst's assistant librarian position was specifically created by the Board of Trustees "in order to undertake part of the very heavy extra work that would now be involved in carrying out the Andrew Carnegie Branch Library Building scheme."<sup>6</sup>

The Haddington Branch was the eighteenth Philadelphia branch library built with the Carnegie funding. Branch library construction had been proceeding at a steady pace, with an average of two new branch libraries opening nearly every year for the previous decade. The 1911 annual report for the Free Library touted the fact that in the last year seven branch libraries were underway in some fashion. These included, in order of progress from awaiting opening to being planned, Southwark, Falls of Schuylkill, South Philadelphia, Passyunk, Paschalville, 49<sup>th</sup> and Chester (later canceled), and Haddington.<sup>7</sup> After the initial flurry of construction established libraries mainly on public lands or with sites and collections donated by existing neighborhood libraries, the Free Library began to look more systematically at having even branch library coverage throughout the city. Although this was the ideal, economic and political reality still meant that new branches were often inspired by a donated site or other demonstrations of neighborhood support and need.

The Free Library was fortunate that a generous citizen came forward to donate the land for the Haddington Branch in 1911. Doctor Alex Simpson Jr. donated a 150 foot by 150 foot lot at the southwest corner of 65<sup>th</sup> Street and Girard Avenue in memory of his father. The Carnegie Fund Committee approved the site and gratefully accepted the gift

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<sup>6</sup> Free Library of Philadelphia, Board of Trustees Meeting Minutes, (12 February 1904).

<sup>7</sup> Letter of the President (Henry Edmunds, June 1912), published in Free Library of Philadelphia, *Sixteenth Annual Report*, 1911.

on November 23, 1911.<sup>8</sup> An ordinance officially setting the land aside for a branch library was approved by Mayor Rudolph Blankenburg on May 15, 1912.<sup>9</sup>

Just days after the Mayor approved the ordinance, the Carnegie Fund Committee instructed head librarian John Thomson to “communicate with Mr. Albert Kelsey to inquire whether he will be willing to accept the appointment as architect of the Haddington Branch working in collaboration with Mr. Paul Cret.”<sup>10</sup> It appears that the Board of Trustees approved this decision in July 1912.<sup>11</sup> Definitive evidence as to why Kelsey and Cret were invited to design this particular branch and why the Board of Trustees took such a direct interest has not been found. However considering the context of these architects’ professional activities does reveal some possible explanations. Kelsey was closely involved with the planning for Benjamin Franklin Parkway, and the central library site on Vine Street just off the Parkway was being chosen at this time. Kelsey and Cret were widely praised for their joint design of the Pan-American Union Building (1907) in Washington, DC. Their division of labor for the Haddington branch is unknown, but perhaps the fact that Paul Cret was in France serving in the Army when it opened contributed to a larger role for Kelsey.<sup>12</sup>

In an extensive *Architectural Record* article, critic C. Matlack Price examines the Haddington Branch library. Here the design is attributed to Kelsey alone, although his work with Cret on the Pan-American Union Building is mentioned several times. Price offered the opinion that the “ideal library is one. . . combining propriety, interest and attractiveness.”<sup>13</sup> He cautioned against making what should be a welcoming public institution into a structure so Classically dignified that it resembled a mausoleum. Price praised the Haddington library for successfully combining Beaux-Arts formality with inventive Renaissance and other symbolic motifs rendered in polychrome terra cotta. Haddington was also praised for modifying its Renaissance Revival features, particularly the monumental arched vestibule, “with the characteristic local Philadelphia architecture of red brick and white trim.”

Price also refers to the aspects of the plan and program established by the Free Library. His article offers a brief description of programmatic requirements followed by Kelsey without fully acknowledging the possible influence of the previous branches:

In planning this branch library, it was decided to depart from both the usual types of plan – the “stackroom” and the “alcove” plan – and to throw

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<sup>8</sup> Carnegie Fund Committee Meeting Minutes, 23 November 1911. The minute books in the collection of the Free Library of Philadelphia, Central Branch, Director’s Vault.

<sup>9</sup> Free Library of Philadelphia, *Sixteenth Annual Report*, (1911), 19.

<sup>10</sup> Carnegie Fund Committee Meeting Minutes, 17 May 1912.

<sup>11</sup> Board of Trustees Meeting Minutes, 25 July 1912.

<sup>12</sup> They collaborated on projects mainly from 1905-1909. See Roger Moss and Sandra Tatman, *Biographical Dictionary of Philadelphia Architects*, 172-175, 437-439.

<sup>13</sup> C. Matlack Price, “Haddington Branch The Free Library of Philadelphia,” *Architectural Record* 40, no. 1 (July 1916): 46.

the space into one great room, so that every visitor might at all times be within sight of the central desk. The *decision of the library authorities on this open type of library* [emphasis added] naturally simplified the plan to some extent. Another feature, *followed out in conformity with the other branch libraries* [emphasis added], was the provision of a detached juvenile department, so designed as to be readily convertible into an auditorium.

The HABS survey of the Carnegie branches in Philadelphia shows that Haddington follows a fairly consistent plan formula of a large open interior space including a main reading room and often an ell for additional reading space and/or lectures. The branch library basements typically included additional public meeting and staff spaces. This pattern was well-established by 1912 when Haddington was being designed.

The 1913 *Annual Report of the Free Library* mentioned that both Haddington and Paschalville were close to opening. However in the 1914 report Haddington also is listed as “almost done;” it is not clear what caused the delay. Haddington Branch finally opened on December 3, 1915 and was eagerly embraced by the residents of its predominantly Italian neighborhood. The final cost of construction was \$57,099.99.<sup>14</sup>

In her study of the Carnegie Library, architectural historian Abigail Van Slyck discusses the contemporaneous struggle within the library profession over conflicting philosophies of restricting access to reading material and newer ideals of community involvement.<sup>15</sup> Van Slyck also discusses the importance of children’s rooms and specialized outreach to young readers as a new characteristic of libraries in this period.<sup>16</sup> In the case of the Haddington branch and its predominantly foreign born clientele, the Free Library considered outreach to the children as a key means to reach their parents and promote “Americanization.” As noted by librarian John Ashhurst in the 1920 *Annual Report*:

All books in the thirty Children’s Rooms are in English, and include large numbers of American histories and biographies. These books are taken home by the children, and in addition to being read by them, are often read by older members of the family who speak and read English with difficulty.<sup>17</sup>

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<sup>14</sup> Free Library of Philadelphia, *Nineteenth Annual Report*, (1913), 12; Free Library of Philadelphia, *Twentieth Annual Report*, (1914), 24.

<sup>15</sup> Abigail Van Slyck, *Free to All: Carnegie Libraries and American Culture, 1890-1920*, (Chicago: University of Chicago Press, 1995), 122.

<sup>16</sup> See Van Slyck, “Chapter 6 – Reading: The Experience of Children as Library Users.”

<sup>17</sup> Free Library of Philadelphia, *Twenty-Fourth Annual Report*, (1920), 19. Other branches specifically listed as performing “Americanization work” were Southwark, South Philadelphia, and Richmond.

Haddington and other Philadelphia libraries demonstrate a progressive commitment to open stack branches and encouraging young patrons with special children's reading rooms, but also a desire to control this public space. Here opposing impulses were balanced by stationing the main librarians' desk in front of the entrance where patrons could be observed by the staff. This arrangement was used in all of the Free Library Carnegie branches and continues today.

## PART II. ARCHITECTURAL INFORMATION

### A. General Statement:

1. Architectural character: Haddington Branch library is an early-twentieth century Beaux-Arts structure featuring Renaissance-inspired motifs and a monumental central entrance accessed via a wide stairway. Although only one story high, it uses monumental proportions and an ornamented entrance pavilion to convey its role as a public institution in its residential surroundings.
2. Condition of fabric: Good. There is some evidence of water damage on the interior near the skylights and tops of the windows.

### B. Description of Exterior:

1. Overall dimensions: The front, or main block, of this symmetrical T-plan building is five bays wide and one large bay deep. The ell portion is one bay wide and three bays deep.
2. Foundation: Dressed granite block, approximately four feet high on the main façade and nearly a full story where the hill drops away on the north façade (Girard Avenue). The granite is topped by a decorative terra cotta water table.
3. Walls: Haddington's walls are red brick laid in a stretcher bond. Below the windows on the main block spandrel panels are created by a rectangle of recessed bricks. Also on the main block a thick terra cotta cornice appears level with the top of the walls with a brick parapet above. The parapet is topped by a narrow terra cotta coping. Another subtle detail on the walls of the main block is a slight recess approximately one foot from the end of each wall which continues through the cornice and parapet. As a result the corners are accented with a monumental pilaster effect. The brick walls of the ell are unornamented although the architectural drawings indicate an additional brick string course here and on the main block that was not executed.
4. Structural system, framing: Section drawings indicate that there is a truss supporting the roof in the main block while the ell roof is supported by three by eight inch joists. Metal poles support the open space of the basement meeting room while the rest of the structural system appears to be load bearing bluestone and brick masonry.



5. Reading room entry pavilion: The main entrance on 65<sup>th</sup> Street has a monumental entrance pavilion with curved brick walls, elaborate terra cotta ornament, and an arched opening. This portico is accessed by a straight run of low rise stairs with two landings – one after the first eight steps and another after the next six. Six more steps lead into the entrance pavilion. This last sections curves outward and has wide curved knee walls with saddle coping.

The terra cotta ornament on this entry pavilion is particularly noteworthy. The arched opening, the cornice, and parapet coping in this area feature ornate white terra cotta decoration using a variety of Classical and whimsical motifs. The outer molding for the arch features a stylized floral motif on its outermost edge, and a tall fasces motif of rods bound by ribbons and decorated with acanthus leaves. The wide jambs of this opening are filled with a double guilloche and shell motif set in a beaded frame. A large console with high relief urn forms a keystone at the top of the arch between the two fasces. The curved cornice above has a variety of Classical ornamental motifs including bands of Vitruvian scroll, dentils, calves' tongue, and egg and dart with a stylized floral overlay. In addition the frieze is filled with alternating raised triglyphs and cartouches. The cartouches feature terra cotta relief reproductions of historic printers' marks with designs such as an anchor and fish or a tree with intertwined serpents. The terra cotta coping at the top of the parapet here has an additional molding with an interesting decorative pattern of interlocking ovals reminiscent of Federal-period fanlight muntins.

Within the main entry pavilion the ornamental terra cotta is vibrant shades of yellow with blue and white accents. The *Architectural Record* article noted that the choice was inspired by the city colors of Philadelphia. The curved walls are mainly bright yellow terra cotta blocks of alternating large and small sizes with white mortar joints. The small vertical blocks have a relief design of one or two books, seen as if viewing their spines on a shelf. The most elaborate decoration appears at the top of the arch. Here delicate festoons and foliage rendered in blue and white on a yellow background represent the tree of knowledge. A quartet of hexagonal coffers contain old-fashioned “ink horns and quill pens” and surround a medallion. An elaborate lantern that hung from this medallion is no longer extant. A pair of cartouches contain relief images of a three-headed “owl of wisdom” and a Pegasus representing poetry.<sup>18</sup>

Lecture entry pavilion: The original side entrance for the Haddington branch is accessed through a low, flat roof, brick entry pavilion tucked into the corner where the main block and el meet. A straight run concrete stair with one landing provides access to the doorway. This pavilion has a segmental arch doorway facing Girard Avenue and a rectangular opening with a six over six wood sash window on the side.

6. Chimney: A square brick chimney connected to the basement boiler is located on the rear façade of the main block at the lecture entry pavilion.

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<sup>18</sup> Price 52.

## 7. Openings

### a. Doorways and Doors:

The most elaborate and formal doorway is located at the center of the main façade in the arched entry pavilion. A modified Palladian window with a decorative terra cotta surround frames the doorway. The arched portion of the window has delicate curved muntins; the window frame features other Neoclassical detail such as bas relief urns, festoons, and garlands. The door surround is a painted wood pediment on a decorative entablature with dentils, garlands in the pediment, and scrolled consoles. "Free Library of Philadelphia Haddington Branch" is carved into the frieze. The door is a double wood door with fixed glazing in the top half.

The doorway for the lecture room entry pavilion is extremely plain with the opening set directly into the brick wall and topped by a segmental brick relieving arch. The double metal doors are later replacements.

A single metal door is placed into an opening cut into the granite block foundation at the Girard Avenue end of the main block. Originally this portion of the structure housed the coal storage and boiler rooms. Information on when and why this doorway was excavated has not been located.

### b. Windows:

Haddington Branch's windows have been replaced and the opening reconfigured. On the main block the original wood windows filled the large round arch opening with a center movable sash of sixteen over twelve lights with three over three movable sash vertical sidelights and a semicircular fanlight set off by thicker muntins. The upper layer of fanlight glazing also had delicate curved muntins. The visual effect was a modified Palladian window. The main block has a single window opening on each end façade and four symmetrically placed window openings on each long elevation. The four windows on the main façade have more recent round arch vinyl replacement sash that approximate the details of the original. On the side and rear of the main block the top of the round arch opening is filled in and covered with stucco, creating a blind arch over a set of three aluminum sash windows.

On the ell the replacement windows are eight light industrial metal sash with a section of four lights that open as a hopper window. The openings here have a segmental arch and were originally The ell has a single window opening on its rear façade and three symmetrically placed windows on either side.

Historic photographs indicate that the windows were replaced sometime after 1940, with the metal sash windows likely installed during the Free Library remodeling initiatives of the late 1950s and early 1960s

8. Roof: The roof is flat and pierced by a large rectangular skylight at the center of the main block and the ell. Originally the skylights included ventilation openings and each was flanked by a short ventilator shaft covered by a grille in the ceiling. Certainly the roof has been repaired over the decades and materials replaced. It was not possible to examine the current roof materials for this report.

9. Lighting: The original electric exterior lighting included the ornate brass lantern hanging over the central entrance and a pair of ornate cast iron lamp posts flanking the upper landing of the main entrance stairs. Currently utilitarian square wall mounted lights are placed over the doorways at the front and end of the main block of the library.

### C. Description of Interior:

1. Floor plans: Haddington branch library has a T-shaped plan with minimal interior partitions on the main level. It is a bright and airy space with high ceilings, although the reconfiguration of the side and rear window openings has reduced the amount of natural light. Originally low shelves served to demarcate different departments within the library (children's, reference) while still allowing personnel at the central desk to see the entire space. The original circulation pattern of patrons entering through the entrance vestibule and walking around the central charging desk to enter and exit is still in use although the original desk, rails, gates and other fixtures have been replaced.

The side, or lecture room, entrance allowed access to a landing with a short straight run of stairs to a doorway leading into the ell or lecture room.

The basement was largely unexcavated under the main room, with staff spaces such as a kitchen, lunchroom and bathrooms under the ell. It now appears that the partitions and doorways in the basement level are later additions, particularly for the meeting room under the main reading room that was originally unexcavated.

2. Stairway: There is one stairway located in the side entrance pavilion. These stairs have a landing at the top and at the exterior door. The stair makes a forty-five degree turn at each landing and has a wood railing with plain rectangular balusters and a molded hand rail. The larger rectangular newel posts are unornamented but beveled to a smooth curve at the top.

Roof access is provided via a metal straight ladder attached to the exterior wall at the side entrance pavilion.

3. Flooring: The first level floors are now covered by modern carpet or checkerboard pattern vinyl tile inside the main spaces. The original material is unknown. The basement floors are cement, now covered by vinyl tile. The main entrance vestibule has a ceramic tile floor.

4. Wall and ceiling finish: The walls and ceiling are plain plaster painted pale yellow. The flat ceiling has a large skylight divided into smaller rectangular lights with wood muntins in the center of the main reading room and ell room. These skylights no longer provide natural light because they are covered from above. Soffits for modern HVAC ducts have been added along the edges of the ceiling. Kelsey's drawings show a curved drop ceiling for the main reading room, but the Rau photograph in the 1915 *Annual Report* shows a flat, plain ceiling with a central skylight.

The meeting room and hallways in the basement have a modern drop ceiling.

5. Openings:

a. Doorways and doors:

Main entrance: There is an wood entry vestibule with a slate plaque on each side wall. One plaque commemorates the donation of the land and the other the building funds for the library. One plaque reads "This Building Was Given To The City Of Philadelphia By Andrew Carnegie Esq. To Be Used For Ever As The Haddington Branch of the Free Library of Philadelphia. MCMXIII [1913]." A pair of replacement metal fire doors with glazing on the top half allow access to the library. From the interior, the wood frame of the entry vestibule structure is painted blue green and features Doric pilasters, a pediment, and thick paneling.

Lecture room entrance: The opening to the ell of the library is a thick paneled opening with a pair of solid paneled wood doors. The doorway is topped by a large entablature and cornice that also serves as the sill for the window above. The door and all trim are painted blue green.

The large rectangular opening between the main room and ell has wood casing and a heavy entablature, painted blue green.

b. Windows: The windows are set directly into the walls without additional interior trim or moldings, except for a wood sill.

c. Chair hatch: The drawings indicate a trap door for passing chairs between the lecture room and storage closet below. It is unknown whether this opening near the side entrance is still under the carpeting on the main floor or above the drop ceiling in the basement.

6. Decorative features and trim: Simple wood book shelves line the outer walls and are either original or similar.

7. Hardware: N/A

8. Mechanical equipment:

a. Heating, air conditioning, ventilation: It is likely that the original boiler system has been replaced. Radiators are located along the outer walls below the book shelves and covered by simple metal grilles. There are additional ventilation grilles at the top of the bookshelves directly below the windows. The arrangement of radiators and vents follows the recommended standard established by the Carnegie Fund Committee in 1905.<sup>19</sup>

b. Lighting: Historic photographs indicated that a series of five Georgian Revival brass chandeliers with light bulbs mounted up or down on curved arms hung on long poles from the main room ceiling. Matching chandeliers with six over six arms instead of ten over ten hung in the ell lecture room.<sup>20</sup> Currently the light fixtures in Haddington Branch are either original or reproductions. In addition, sconces with one up and one down bulb originally were mounted along the top edge of the outer wall bookshelves. These fixtures are no longer extant.

c. Plumbing: The library would have been built with basic bathroom and kitchen facilities, which have now been upgraded.

D. Site: Haddington Branch sits on an elevated corner lot surrounded by a cement retaining wall and iron fence. There is a small lawn on the two street sides.

### PART III. SOURCES OF INFORMATION

#### A. Architectural Drawings:

A set of architectural drawings for Haddington was published in the November 1913 issue of *Brickbuilder* and the July 1916 issue of *Architectural Record*. These include plans, elevations, sections, and selected details.

#### B. Early Views:

William Rau photographs of Haddington – one exterior and one interior – were published in the 1915 *Annual Report* for the Free Library of Philadelphia. Exterior photographs of Haddington Branch as it was nearing completion were published in the July 1916 issue of *Architectural Record*. These include a perspective view of the main façade and details of the main entrance pavilion, particularly the terra cotta ornamentation.

#### C. Bibliography:

The records of the Free Library of Philadelphia are located at the Central Library on Vine Street. The *Annual Reports* are located in the Municipal Reference Division, Cities P53-1154; and the Carnegie Fund Committee Minute Books are located in the Director's Vault (access by special permission).

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<sup>19</sup> Carnegie Fund Committee Meeting Minutes, 29 September 1905.

<sup>20</sup> Free Library of Philadelphia, *Twenty-First Annual Report*, (1915), Haddington Branch interior photograph.

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#### PART IV. PROJECT INFORMATION

The documentation of the Haddington Branch Library was undertaken by the Historic American Buildings Survey (HABS) of the Heritage Documentation Programs of the National Park Service, Richard O'Connor, Chief, during summer 2007 as part of a larger initiative to record the Carnegie Funded branch libraries of the Free Library of Philadelphia. The project is sponsored by HABS in cooperation with the Preservation Alliance for Greater Philadelphia, John A. Gallery, director; and the Free Library of Philadelphia, William J. Fleming, Administrative Services Director, and made possible through a Congressional appropriation for recording in Southeastern Pennsylvania. The historical reports were prepared by Lisa P. Davidson and Catherine C. Lavoie. Large-format photography was undertaken for HABS by Joseph Elliott.